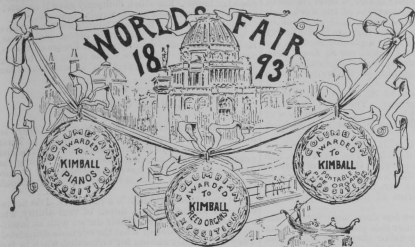


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There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

"I can scarcely name a successful singer in light opera," asserts Jessie Bartlett Davis, "who does not owe her present position largely to the training of that best of all schools, the chorus. One acquires there the difficult art of commanding the hands, the feet, the voice; of controlling that great horror, stage fright. In a word, one acquires in the chorus a confidence and a *sung froid* in facing an audience that all the singing in the world cannot impart. Not that I underrate the value of education, but between the conservatory with its theories and ideals, and the stage with its facts and realities, there is a wide difference, in which the chorus often leaps nimbly to success, but which is a pitfall, indeed, to the untrained feet of the debutante who seeks to achieve fame at one bold bound. Of course, exceptional circumstances and conditions make exceptional cases; but, as a rule, the top of the ladder is reached only by the girl who has had ambition, courage and perseverance to begin pluckily from the lowest round—the chorus. In fact, my advice to every girl who seeks a career in light opera is, 'Start in the chorus.'"

The Cafe and Library Cars on the St. Louis and Chicago Line of the Wabash form perhaps the most attractive feature of the Super-Vestibled Day Trains between these cities. In the Cafe Car meals may be ordered *a la carte*, at any hour, at usual restaurant prices, and the service is strictly *à la carte* in every particular. The daily papers of Chicago and St. Louis, the illustrated weeklies and the magazines are kept on file, and passengers have access to a well-stocked library of standard works. Go by the Wabash.

LESCHETITZKY ON TECHNIQUE.

Theodore Leschetitzky is on a short visit to London. Daj Young writes an interesting article in the *Musician* on the man and his method, in the course of which he says: "Leschetitzky is assured that five-sixths of piano technique, and even of piano mechanism, is in the head rather than in the fingers. When one plays a wrong note, the reason is nearly always one of two—either one does not really know, at the moment, what note one meant to strike, or one does not know with what movement one meant to strike it. Even when one knows exactly what kind of touch one wants for a certain note, one must find out by study the exact movement of the hand or finger which will produce that tone with certainty, and one must train one's brain to think of that movement at the right moment. In the time of study these movements must be done by conscious and thought-out intention, even though they are repeated afterward by sub-conscious habit. A few wrong notes, and a good many wrong touches, are produced by defective training of the nerves of the hand, so that even when one has decided exactly what movement one wants to make, one's hand is not able to execute it. A very few more wrong notes, and some wrong touches (that is, touches different from what one intended to produce), come from the hand being muscularly weak or tired. The hand must, therefore, be elaborately trained, as if each finger were a wild beast to be tamed, beginning with one-note exercises, until it is both nervous and muscular. After that, wrong notes and haphazard touches and combinations of touches will be the result of pure ignorance."

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THOMAS M. HYLAND, . . . EDITOR.

NOVEMBER, 1897.

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SEIDL AND RIVE-KING.

Two of the greatest treats St. Louisans have enjoyed for some time were afforded by Anton Seidl and his grand orchestra and Madame Rive-King, the renowned pianist and composer at the Olympic theatre on the 24th ult. Seidl had more critical and thoroughly representative audiences here gathered than those at attendance at the matinee and evening concert. The orchestral numbers were admirably rendered, Mr. Seidl proving his usual mastery of tone color and of his orchestra. But the greatest interest was centered upon the soloist. Ma Jane Rive-King. To say that criticism was totally disarmed is but rendering justice to the wonderful powers of this great artist. Her playing of the Strauss G minor Concerto and Rubinstein's Concerto in D minor were a revelation in utterly artistic work. The playing of the latter would have done justice to Rubinstein himself. For encore, Madame King played her own wonderful arrangement of "Wiener Bonbons" waltz, and received many rounds of applause.

Madame King was fortunate in having a magnificent piano, the Wissner, at her command. Every demand of the pianist was met in a manner that excited the admiration of all present and drew out the most favorable comment. Too often an artist is handicapped by an inadequate instrument—in this instance the Wissner piano is sharing Madame King's triumphal tour.

ROSENTHAL NOT COMING.

Moritz Rosenthal, the pianist, will not come to this country this season, after all, in spite of his contracts.

After his recovery from illness last winter, Rosenthal returned to Europe and renewed his contract to play here again this winter, as it was then believed that he would have recovered his strength fully by that time. On November 24th, however, he wrote that his physicians had advised him not to interrupt his rest by any attempt to return to the United States, and that he intended to remain on the Riviera, and make no public appearance until next spring, when he will play in London.

STRASSBERGER'S CONSERVATORY.

The opening recital of Strassberger's Conservatory of Music was given on the 4th inst. The programme was replete with magnificent numbers and included some of the most prominent talent in the city. The hall proved too small to hold the large attendance that gathered in anticipation of the rare programme. The duos for two pianos, played by Messrs Charles Kunkel and Louis Conrath, were themselves a treat that will never be forgotten by all present. Such unanimity in playing, and such dazzling effects, have seldom been witnessed in duo work. The following is the programme:

1. Piano Duo (for two pianos), suite in form of series of characteristic pieces—Conrath; (1) Tema, (2) Dialogo, (3) Monnaie-Giosso, (4) Scherzino, (5) Romanza, (6) Intermezzo, (7) Alla Rococo, (8) Marcia Funerale, (9) Finale Marcia Trionfale; Charles Kunkel and Louis Conrath.
2. Violin Solo, "Valse de Concerto," DeBeriot, Dr. J. P. Nemours.
3. Piano Solo, "Spanish Dance," Moszkowski; Lulu Vogt.
4. Elocution, "Guess Me Out," McHowell; Lillian Niebling.
5. Cello Solo, "Concerto," Goltermann; Louis Mayer.
6. Vocal Solo, "Murmuring Zephyrs," Jensen; Mary N. Berry.
7. Piano Solo, "Rhapsody Hongroise" No. 8—Franz Liszt; Katie Joachim.
8. Violin Solo, Grand Fantaisie "Souvenir de Haydn," Leonard; Guido Parisi.
9. Piano Duo (for two pianos) Overture, William Tell—Paraphrased by Kunkel and Conrath; Charles Kunkel and Louis Conrath.
10. Emotional Attitudes; Lillian Niebling.
11. Piano Solo, "Gottschalk," Pa. Mori.
12. Meditation, "Ave Maria," Gounod; Miss Mary N. Berry, Guido Parisi, Louis Mayer, Louis Conrath, and Paul Mori.

The above programme will be repeated at Memorial Hall some time in December. Mr. Strassberger deserves special credit for the splendid work done by his Conservatory. He has spared no pains to make every department a thoroughly representative one.

UNIVERSITY OF CHICAGO.

St. Louisans will be glad to learn that Dr. Seidel, who removed to Chicago recently, has attached himself to the University of Chicago. St. Louisans will be glad to learn that Dr. Seidel, who removed to Chicago recently, has attached himself to the University of Chicago. St. Louisans will be glad to learn that Dr. Seidel, who removed to Chicago recently, has attached himself to the University of Chicago.

The official "Record" of the University, II. No. 34, dated October 1, 1897, contains the following announcement:

DEPARTMENT OF THE GREEK LANGUAGE AND LITERATURE.—The following additional courses in Greek are announced:

- 32a. Autumn Quarter: Literature and Theory of Greek Music. Auctores: Cleodius (Pseudo Euclides), Bacchius Senior, Gaudentius, etc.
- 32b. Winter Quarter: Musical Instruments. Auctores: Aristoxenus, Aristides Quintilianus (lib. II).
- 32c. Spring Quarter: History of Greek Music. Musical notation. Auctores: Alypius; Plutarchus de musica; Iocli Platonis, Aristotele, Athenaeo.

The exercises in the course for the Autumn Quarter will consist of lectures on the literature and theory of Greek Music on Mondays and Wednesdays, 2:00 p.m.; Greek authors will be read on Tuesdays and Thursdays, 2:40 p.m. The lectures on Mondays and Wednesdays, 2:00 p.m., will be given only to graduate students who register for the whole course.

Dr. SEIDENADEL, President Harper's presidency and untiring activity, is the only institution in America that offers regular instruction in Greek music, based directly upon the Greek writers on this difficult and obscure subject.

Dr. Seidenadel was Fellow in Greek of the University of Chicago during the years 1896 and 1897, and has lately obtained the degree of Doctor of Philosophy (*magna cum laude*) in the Departments of Greek and Latin, after a rigorous examination, and after completing a dissertation on the opinions of the ancient Greek authors, especially Plato and Aristotle, about the effect of music, its power of expressing and effecting "Ethos" or "Pathos." The dissertation is the first, written in Latin language, by any Doctor of the University of Chicago. It will appear in print in the world-renowned publishing house of Breitkopf & Haertel in Leipzig. Dr. Seidenadel is, both in this country and abroad, well known as an able and most intrepid critic of music for daily papers, and as correspondent for several musical journals. In St. Louis, he was the President and Lecturer of the "Richard Wagner Society" for five consecutive years. He has held 76 lectures on Wagner's style and a complete analysis of seven of the music-dramas of this master before this club, besides 56 lectures before several prominent clubs in this country.

MAJOR AND MINOR.

A new piano-forte keyboard, having six rows of keys, has recently been exhibited in Manchester, England. An octave is formed by six keys in two contiguous rows. All the keys are on the same level, and each note is separated from the rest by an interval of two semi-tones.

Josef Hoffmann will visit America for a professional tour, under the control of the Chicago Orchestral Association—Theodore Thomas, conductor, beginning March 1st, 1898. The manager is Miss Anna Millar, Murray Hill Hotel, New York, and Auditorium, Chicago.

In Vienna there is a new kind of entertainment. Alfredo Saffredini has organized an opera troupe in which the singers are all children. He is the Director, "Il Piccolo Haydn," "Salvatorella," and "Aurora," form the repertoire. These youngsters are found to do astonishingly well, and draw large audiences.

And now the English are beginning to preach against students of music going abroad to study. An English exchange says: "The private conservatories of Berlin are more busy filling (and overfilling) their benches than the State Conservatory of their pupils. With the possible exception of Leipzig, there are no musical schools in the Fatherland to be compared with our own."

The recent Bayreuth festival has proven a rich harvest for Cosima Wagner. The receipts of the festival were \$130,000, of which at least \$103,000 is clear profit, as the artists sang wholly and entirely for the honor of the thing, and there were no expenses for scenery. In 1890, there was a large deficit, and the festival in 1892 barely made expenses. The next festival will be held in 1899.

Madame Melba gave an interesting account of her first appearance in public. "I was quite a young girl in Australia," she said, "when notwithstanding the persistent discouragement of my father, who was averse to the idea of a singer's career for me, I engaged a hall and sent out my first concert. My friends, saying that I proposed to give an entertainment which I hoped they would patronize. However, unfortunately for me, soaped as a huge day, the little scheme to my father, and he, furious at my clandestine enterprise, begged everyone of his acquaintances to uphold his parental authority by ignoring the performance and not to be there. He was disheartened, and when the day came I drove off to the hall, and at the hour announced for the commencement of my concert, I appeared as a huge day form—to find myself face to face with an audience of two. And nobody else came."

The Perry School of Oratory and Dramatic Art, under the direction of Edward P. Perry, gave its first recital and reception on the 16th ult., at the Y. M. C. A. Building, Grand and Franklin Aves. The programme was participated in by Misses Minnie Paper and Helen Gilbert and Mr. Edward P. Perry. It proved a genuine treat, and was enthusiastically received by a select and critical audience.

Milton B. Griffith, the tenor, gave a song recital, assisted by Mrs. Nellie Strong Stevenson, pianist, and Miss Clara Assman, accompanist, at the Lindell Ave. M. E. Church, corner of Newstead Ave. and Lindell Boulevard, on the 28th ult. The recital drew out a splendid audience, and was a pronounced success, winning Mr. Griffith many admirers.

Miss Charlotte H. Hax Rosatti, the well-known vocal teacher, has returned after an extended visit to Germany and France. She has opened a studio at Shattinger's Piano and Music House, 1114 Olive street, for the accommodation of her many pupils.

Miss Emilie Helmerichs has removed from 3923 South 7th street to 1947 Arsenal street. Miss Helmerichs is one of the most widely known teachers in the city and has met with uninterrupted success for many years. She has a large and progressive class of pupils and is deservedly popular.

When discussing the question of orchestral balance, about which we hear a good deal now-a-days, says *Musical News*, it is impossible to generalize with any degree of utility, *e. g.*, it is useless to say that a certain number of violins are necessary against a certain force of wind. The effect produced by each department of the orchestra varies immensely depending on the physical strength and executive ability of the individual performers, and is also affected by differences in construction of the instruments themselves. A cylindrical flute at the present day can hold its own easily against the other members of the wood wind family, and is a different instrument altogether from its comely eight-keyed progenitor, denominated "German." The position of instrumentalists, also, with respect to resonating bodies—walls, ceiling, etc.—has considerable effect upon their results in combination. Then, again, the scoring of one composer needs a differently constituted orchestra from that of another. All these causes make it impossible to lay down any rules of a numerical nature with regard to orchestral balance. Perfect orchestral playing can only result when the same perform regularly and frequently meet together for rehearsal and performance on the same platform under a conductor who knows his business. A conductor who asks an orchestral player to play louder or softer, as the case may be, is sometimes met with the rejoinder, "But it is marked so-and-so." The player has been honestly observing his proportions but probably they are quite unsuitable to the proportions of the ensemble at that moment, and each case must be decided on its own merits.

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HOME, SWEET HOME.

3

Paraphrase de Concert.

Julie Rive-King.

Allegretto ♩ - 100.

p *mf* *f*

Pedal.

Moderato ♩ - 100.

Cantabile.

p *mf* *f*

Pedal.

p *mf* *f*

Pedal.

p *mf* *f*

Pedal.

p *mf* *f*

Pedal.

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808-11

a tempo.

1. Ped. 2. Ped. 3. Ped. 4. Ped. 5. Ped. 6. Ped. 7. Ped. 8. Ped. 9. Ped. 10. Ped.

[illegible]

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes several measures of music, with some measures containing complex rhythmic patterns and others featuring rests. The tempo is marked 'Allegretto' and the key signature is one flat (B-flat major or D minor). The score is numbered 1 through 10, corresponding to the measures. The first measure is marked with a 'p' (piano) dynamic. The score ends with a double bar line and a repeat sign.

808 - 11

5

1. h. 1. h. 1. h. 1. h. *f*

Ped. ☆ Ped. ☆ Ped. ☆ Ped.

1. h. 1. h. 1. h. 1. h. *f*

7 Ped.

1. h. 1. h. 1. h. 1. h. *f*

Ped. ☆ Ped. ☆ Ped. ☆ Ped.

1. h. 1. h. 1. h. 1. h. *f*

Ped.

1. h. 1. h. 1. h. 1. h. *f*

Ped. ☆ Ped. ☆ Ped.

[illegible]

Moderato ♩ = 100. *rit. molto.* 8-

f

Ped. * Ped. Ped. 808 - 11 Ped. * Ped. *

Adagio. ♩. 60. Do not play this variation faster than the metronome indication calls for.

sempre marcato la melodia.

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ P ☆ P ☆ Ped. ☆ Ped. ☆ Ped.

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ P ☆ P ☆ P ☆ Ped. ☆ Ped.

☆ Ped. ☆ P ☆ P ☆ Ped. ☆ P ☆ Ped. ☆ Ped. ☆ P ☆ P ☆ P ☆ Ped. ☆ P ☆ Ped.

☆ Ped. ☆ P ☆ P ☆ Ped. ☆ P ☆ P ☆ P ☆ Ped. ☆ Ped. ☆ P ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

Listesso tempo ♩. 60.

colante

Ped. Ped. ☆ Ped.

The artistic use of the pedal for the proper rendition of this variation is of the greatest importance.

The pedal should be used only to sustain the notes of the melody (large type.) To do this release the pedal precisely when the chord is struck lifting all the fingers except those on the melody notes now before lifting the fingers from the melody notes employ the pedal again which will continue the singing of the melody and enable the hands to be lifted to strike the chord following.

Moderato ♩ - 72.

Moderato ♩ - 88.

If Finale N^o 1 is played
this trill variation may
be omitted.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody of eighth notes and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment. Pedal points are indicated by 'Ped.' markings above the treble staff and below the bass staff at various intervals. The score is labeled '808 - 11' in the center.

1. 2. 9

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

2. *ad lib.*

Ped. Ped. Ped. Ped. Ped.

a tempo.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

FINALE I.

sempre leggiero.
♩ 60.

The musical score is divided into two main sections: *sempre leggiero* (measures 1-36) and *Grandioso* (measures 37-48). The tempo is marked as 60 beats per minute. The score is written for piano and grandioso parts, with measures numbered 1 through 48. The piano part is marked with *ppp* and the grandioso part with *ff*. The score includes dynamic markings such as *p*, *cresc.*, and *ff*. The tempo is marked as 60 beats per minute. The score is divided into systems of piano and grandioso parts, with measures numbered 1 through 48.

This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The notation is highly complex, featuring dense arpeggiated figures and rapid sixteenth-note passages. Various performance markings and dynamics are present throughout the piece.

System 1: Features arpeggiated figures with fingerings (1-4, 3-2, 1-4) and slurs. The bass staff includes markings for *90.0*, *31*, and *31*.

System 2: Continues the arpeggiated patterns. The bass staff includes markings for *90.0*, *27*, *27*, *27*, and *27*.

System 3: Includes the tempo marking *a tempo.* and the instruction *rit.* (ritardando). The bass staff includes markings for *90.0*, *27*, *27*, *27*, and *27*.

System 4: Features the instruction *ff* (fortissimo) and the marking *12*. The bass staff includes markings for *90.0*, *12*, *12*, *12*, and *12*.

System 5: Includes the instruction *accel. e con fuoco.* (accelerando e con fuoco). The bass staff includes markings for *90.0*, *12*, *12*, *12*, and *12*.

System 6: The final system on the page, featuring the instruction *ff* (fortissimo) and the marking *12*. The bass staff includes markings for *90.0*, *12*, *12*, *12*, and *12*.

Page-Footer: The page number **808 - 11** is centered at the bottom. The word *Ped.* (pedal) appears at the end of the first four systems.

FINALE.

NO. II.

♩ - 88.

First system of musical notation. Pedal markings are present below the bass staff.

Second system of musical notation. Pedal markings are present below the bass staff.

Third system of musical notation. Pedal markings are present below the bass staff.

Fourth system of musical notation. Pedal markings are present below the bass staff. The system concludes with a double bar line and the text "808 - 11" and "cres- - - - - cen- - - - - do".

Musical score for piano, page 13. The score consists of five systems of staves. The first system begins with a forte (*ff*) dynamic. The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, and is marked with "Ped." (pedal) and "8" (octave). The second system continues the rhythmic complexity. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system features a ritardando (*rit.*) marking followed by a return to the original tempo (*a tempo.*). The fifth system concludes with a fortissimo (*ff*) dynamic and a final flourish. The page is numbered "13" in the top right corner and "808 - II." at the bottom center.

LA JOTA.

SPANISH DANCE.

Wm D. Armstrong.

Allegretto. ♩ 108.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of 108. The score is divided into five systems. The first system starts with a piano (pp) dynamic. The second system includes a 'cres.' (crescendo) marking. The third system includes a 'f' (forte) marking. The fourth system includes a 'f' (forte) marking. The fifth system includes a 'f' (forte) marking. Pedal points are marked with 'Ped.' and a star symbol. The score ends with a double bar line and the number '1408.3'.

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Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes fingerings (1-5) and pedaling instructions (Ped. ♀) for the bass staff.

Fine. **Cantabile.**

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* *360* *361* *362* *363* *364* *365* *366* *367* *368* *369* *370* *371* *372* *373* *374* *375* *376* *377* *378* *379* *380* *381* *382* *383* *384* *385* *386* *387* *388* *389* *390* *391* *392* *393* *394* *395* *396* *397* *398* *399* *400* *401* *402* *403* *404* *405* *406* *407* *408* *409* *410* *411* *412* *413* *414* *415* *416* *417* *418* *419* *420* *421* *422* *423* *424* *425* *426* *427* *428* *429* *430* *431* *432* *433* *434* *435* *436* *437* *438* *439* *440* *441* *442* *443* *444* *445* *446* *447* *448* *449* *450* *451* *452* *453* *454* *455*

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also performance instructions like 'Ped.' (pedal) and 'pp' (pianissimo). The score is divided into measures, with some measures containing multiple notes beamed together. The overall style is that of a traditional folk song arrangement.

[illegible]

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a pedal (Ped.) section. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is one flat (B-flat). The score is divided into measures, with some measures containing multiple notes and rests. The tempo is marked "Allegretto".

A musical score for the song 'The Rose Tree'. The score is written for piano (P) and includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piano accompaniment features a variety of chords and arpeggios, with some measures marked 'Ped.' (pedal) and 'P' (piano). The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the vocal line.

Musical score for "Crescendo" by Maurice Strakosky. The score is in 3/4 time and features a piano (p) and a pedal (Ped.) section. The piano part has a melody with various ornaments and a crescendo marking. The pedal part consists of a simple bass line. The score is divided into two systems, each with a "Cres." marking.

CORONADO.

Grande Valse de Concert.

L. B. Ewen.

Moderato $\text{♩} = 100.$

The musical score is written for piano and bass. It begins with a *mf* dynamic and a tempo marking of *Moderato* at 100 beats per minute. The key signature has two sharps (F# and C#). The score is divided into six systems, each containing a piano (treble) staff and a bass (bass) staff. The piano part features intricate fingerings and articulation, while the bass part provides harmonic support with chords and single notes. Pedal points are indicated throughout the piece. The piece ends with a *dim.* (diminuendo) marking and a final chord.

1423-9

Copyright, Kunkel Bros. 1892.

Tempo di valse. $\text{♩} = 80$.

8....

brillante.

Valse.

molto dolce.

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. *

First system of musical notation. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef. The music features a series of chords and arpeggiated figures. Pedal points are indicated by 'Ped.' and asterisks. The first measure of the bass staff includes the text 'or thus.'.

Second system of musical notation. The top staff continues the treble clef melody. The bottom staff continues the bass clef accompaniment with arpeggiated patterns. Pedal points are marked throughout the system.

Third system of musical notation. The top staff continues the treble clef melody. The bottom staff continues the bass clef accompaniment with arpeggiated patterns. Pedal points are marked throughout the system.

Fourth system of musical notation. The top staff continues the treble clef melody. The bottom staff continues the bass clef accompaniment with arpeggiated patterns. Pedal points are marked throughout the system. The system concludes with a double bar line and the page number '1423 - 9'.

scherzando.

8----

First system of the 'scherzando.' section. The music is in 4/4 time with a key signature of three flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords. Pedal points are indicated by 'Ped.' and asterisks. A dynamic marking of *mf* is present.

8-----

Second system of the 'scherzando.' section. It continues the melodic and harmonic development. A first ending bracket labeled '1.' and a second ending bracket labeled '2.' are shown. Pedal points and dynamic markings are included.

Third system of the 'scherzando.' section. The right hand has more complex rhythmic patterns with sixteenth notes. Pedal points and dynamic markings like *f* and *mf* are used.

Fourth system of the 'scherzando.' section. The melodic line continues with various ornaments and grace notes. Pedal points and dynamic markings are present.

cantabile.

Fifth system, marking the beginning of the 'cantabile.' section. The tempo and mood change, indicated by the 'cantabile.' marking. The right hand features a more lyrical melody. Pedal points and dynamic markings are included.

Sixth system of the 'cantabile.' section. The music concludes with a 'rit.' (ritardando) marking. The right hand has a descending melodic line. Pedal points and dynamic markings like *cres.* are present.

First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and pedaling markings.

Second system of musical notation, measures 9-16. Includes a crescendo marking and first/second endings.

Third system of musical notation, measures 17-24. Includes dynamic markings (*f*, *mf*) and first/second endings.

Fourth system of musical notation, measures 25-32. Marked *schierzando.* and *mf*.

Fifth system of musical notation, measures 33-40. Continuation of the *scherzando.* section.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. The instruction *p dolce.* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. The instruction *cres.* is written above the treble staff. A bracket with the number 8 is above the first measure of the treble staff.

First system of music. Treble and bass staves. Treble staff has a melodic line with grace notes and slurs. Bass staff has a steady accompaniment. Pedal markings are present below the bass staff.

ped. * *ped.* * *ped.* * *ped.* *

Second system of music. Treble and bass staves. Treble staff has a melodic line with grace notes and slurs. Bass staff has a steady accompaniment. Pedal markings are present below the bass staff.

cres. *ped.* * *cres.* *ped.* * *ped.* * *ped.* *

Third system of music. Treble and bass staves. Treble staff has a melodic line with grace notes and slurs. Bass staff has a steady accompaniment. Pedal markings are present below the bass staff.

or thus. *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with grace notes and slurs. Bass staff has a steady accompaniment. Pedal markings are present below the bass staff.

ped. * *ped.* * *ped.* * *ped.* *

First system of musical notation. Treble and bass staves. The bass line features triplet patterns. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a double bar line.

Second system of musical notation. Treble and bass staves. The tempo/mood is marked 'Con anima.' and 'f' (forte). The system concludes with a double bar line.

Third system of musical notation. Treble and bass staves. The tempo/mood is marked 'Presto.' and 'ff' (fortissimo). The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. The system concludes with a double bar line.

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

Andante 72.

Secondo.

The image shows a page of musical notation for the song "The Rose Tree" by Kunkel Bros. The score is written for piano and voice. The piano part features a repeating bass line in the left hand and a more complex melody in the right hand. The voice part is a single line with lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "pp". The page is numbered 656-6 and includes a copyright notice for Kunkel Bros.

IL TROVATORE

3

(Verdi.)

Carl Sidus Op. 125.

Andante - 72.

Primo.

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note pattern in the bass and a series of chords in the treble. The score is divided into measures by bar lines. The first measure of the melody is G4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment in the first measure is G4, A4, B4, C5, D5, E5, F#5, G5. The score ends with a double bar line.

Musical score for "The Little Boat" (No. 10). The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a simple, repetitive pattern of eighth and quarter notes, often with a descending motion. The bass line provides a steady accompaniment with a similar rhythmic pattern. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *sf* (sforzando). The piece concludes with a final chord and a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Little Boat' is written for piano. It features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures, with some measures containing multiple notes or rests. The piece concludes with a final chord and a double bar line.

Vivace.

Allegro — 139.

Secondo.

Musical score for piano, measures 139-144. The score is in 3/4 time and consists of five systems. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present throughout. The tempo changes from Vivace to Allegro at measure 139.

System 1 (Measures 139-140): *f* (forte). Pedal markings: Ped. * Ped. *

System 2 (Measures 141-142): *f* (forte). Pedal markings: Ped. * Ped. * Ped. *

System 3 (Measures 143-144): *f* (forte). Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 4 (Measures 145-146): *f* (forte). Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 5 (Measures 147-148): *f* (forte). Pedal markings: Ped. * Ped. * Ped. * Ped. *

Vivace.

Primo.

Allegro 138.

The musical score is written for a piano, featuring five systems of staves. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. The tempo is marked 'Vivace' and 'Allegro 138'. The piece is in 3/4 time. The score includes dynamic markings such as *f* (forte), *sf* (sforzando), and *p* (piano). Pedal markings ('Ped.') are indicated throughout the piece, often accompanied by a star symbol. The score concludes with a double bar line and a final chord.

p
Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Allegro ♩ — 96.

p
* Ped. * Ped. *

Ped. * Ped. *

cres.
Ped. * Ped. *

f *f* *ff* *f* *ff*
Ped. * Ped. *

656 - 6

Moderato 4-60

Primo

p cantabile. *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Allegro 96.

mf

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. *

Ped. * Ped. *

f Ped.

f *ff* *f* *ff*

Ped. * Ped. *

LAUGHING RILLET.

Allegro. $\text{♩} = 92$.

13

1445 - 26

Repeat from the beginning to Fine.

TREMBLING LEAVES.

Allegro moderato. $\text{♩} = 120$.

14

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The tempo is 'Allegro moderato' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as slurs, fingering numbers (1-5), and dynamic markings: 'cres.' (crescendo), 'dim.' (diminuendo), 'f' (forte), and 'Ped.' (pedal). There are also repeat signs and a double bar line with a repeat sign. The first system starts with a treble staff entry marked '14'. The second system has a 'cres.' marking. The third system has an 'f' marking. The fourth system has a 'dim.' marking. The fifth system has a 'cres.' marking and a 'f' marking. The score ends with a double bar line and a repeat sign.

1445-29

GENTLE ZEPHYR.

21

Allegro risoluto. ♩ = 120.

The musical score is written for piano and right hand. It consists of six systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro risoluto' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as slurs, fingerings (1-5), and dynamics (p, cresc., f, mill.). The right hand features a complex melody with many sixteenth and thirty-second notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final cadence in the right hand.

MOZART'S MUSIC.

It is decidedly remarkable how long it took Mozart's music to obtain a footing in Italy. He died in 1791, yet in 1808 he had scarcely been heard of in Florence, and even in 1810, when the news of his rapid ascent, almost about that time the news of the splendid triumphs which Mozart's music was obtaining at Munich and Vienna, reached the ears of the *dilettanti* of the city of the Arno, it was not until 1815 that it was soon quieted by the resolute incredulity of national vanity. "What," said they, "a barbarian reap laurels in the field of the arts?" They had no symphonies and quartettes; but stood aloof from the music of the world, and contented themselves with composing for the voice was thought altogether absurd and impossible. The same was said of him in Italy, as was remarked of Shakespeare in France, by the *bonhomme* of the ancient regime—"he is an enthusiastic barbarian."

In 1807, some Italians of distinction, whom Napoleon had taken in his suite, and whom circumstances had placed in the neighbourhood of the young Mozart; the result of which was, that they came to a resolution of trying one of his pieces, the *Confulfing*. The first person who was to sing, and who was requisite to be a perfect orchestral performer: above all, it was necessary to be an excellent timist. It was no longer a question of music, that can be repeated by rote, or by hearing it sung once or twice over, like the songs of the school-boys, or the Italian performers; it was a question, but nothing could they make of the ocean of notes that blackened the score of this northern melody. They were at a loss to know how to begin; and, as was justly observed; that they should *start together, and come out* at the last note exactly at a given point of time. The word *start* was not, at that time, so grossly more barbarian; this word was on the point of escaping from their lips, and they were on the point of doing so, when the young man, who was to sing, said, "I will not *start*," and he was right. However, certain young men of consideration, who had more pride than vanity, thought that it was ridiculous to be so much concerned about the *start*. They threatened to withdraw their protection from the theatre, if the Ge-man opera, then in rehearsal, was not produced, and at last the whole

Heu! quantum mutatus ab illo.

For Mozart's many of those who were present at this first representation, and who afterwards learnt to set a just value on the works of this great man, have declared that a more lamentable mass had never been performed. The music, once all its beauties and particularly the finales, produced a cacophony that was altogether alarming; it seemed as if a pandemonium of evil spirits had broken loose. The sea, which was represented by the orchestra, that floated above the surface of this ocean of discord. The same evening two parties were formed. The *patriotism of the ante-chamber*, to use the expression of a celebrated critic, that great number of courtiers and nobles, was opposed to all fun and issued its mandate through all the *cafés*, that no man born out of Italy would ever be able to compose a good air. The Chevalier M. was heard to say, "I will follow the example of the Emperor, and issued solemnity of tone, which so strongly characterizes him: 'Gli accompagnamenti tedeschi non sono guardie d'onore del canto, ma gendarmi.' The French, on the contrary, do not guard the honour of the air, but *gens d'armes*."

"Another party maintained that there were in Mozart not only different concerted pieces, but two or three little airs and duets that had genius; and, moreover, even had novelty in them. The sticklers for the first party, however, were not to be deterred by this argument; that a man must be a *bad Italian* who could admire music made by an *ultra-montanoist*. In the midst of these contests, the representations of Mozart's opera reached their term, the orchestra was silent, and every eye was turned to the person of the artist observed. 'Ah, the name of Mozart excites such hatred; as people are so desperate in their resolution to prove that he is *mediocre*,' as we see him loaded with reproaches, from which even *Don Giovanni* and *Fuclita* (two of the feeblest compositions of the man) have suffered very possibly that this stranger may have some genius."

"This is what was said in the Countess Bianca's box, as well as in those of some of the first people of distinction in the town. I pass over in silence the gross abuse lavished in the public journals on every one knows that these were written by the agents of the police. The cause of Mozart seemed lost, and scandalously lost.

"However, a noble and rich amateur, one of that class of persons who have no great sense of their own, but who contrive to gain all the credit of it, by adopting every six months some paradox, which they furiously maintain on every occasion—this nobleman, having learnt, by a letter from one of his mistresses in Vienna, that Mozart was the first musician in the world, began to talk of it with an air of great mystery. He sent for the six best per-

formers in the town, whom he dazzled with the splendour of his mansion, and amazed by the *frasca* of his English horses and calashes manufactured in London, and at last set them to play over to him, in private, the last finale of 'Il Don Giovanni.' His palace was immense; he immediately gave up to them a whole range of apartments. He threatened vengeance to anyone who should dare utter a word about the business; and when a rich man does this in Italy, there is no danger.

[illegible]

"This event made a great bustle; Mozart was in everyone's mouth, his music was eagerly inquired after, and at last his operas were brought forward. 'Don Giovanni' was given in Rome about 1811; the parts were not sung amiss, but the orchestra was badly conducted, and the singing of the vocalists. The time was anything but correct, the instrument ran along one after the other in a manner very amusing to anyone but a good musician; it was like a symphony of Beethoven played by a party of amateurs. In 1814, 'Don Giovanni' was given at the Scala, and the success it obtained was incredible. The opera was also given at the different theatres of the Continent, and it is still, however, 'Don Giovanni' was resumed, and received with an enthusiasm little short of extravagance by everybody."—*EE*.

THE ART NEAREST THE HEART.

Music is not only a passing, sensual pleasure; it often awakens emotions of a deeply spiritual character, which reveal to the individual a truer knowledge of himself and of his place in the world. His inner self has ever before realized. In listening to such music, says *Musical Age*, he suddenly finds himself rising to a plane of thought and feeling which is far above the ordinary level of his consciousness. His material outer self, which hitherto dominated all his thoughts and actions, gives way to a realization of the nobler soul that dwells within but has been hitherto obscured by the material. He has been freed of from sleep. It is like a person who, lost in darkness, has suddenly found himself; and when man once realizes how much higher a being he is than he has hitherto believed himself to be, he will work, eat, and sleep, he sets himself a new standard of living. He knows that, be he walk in life ever so lowly, he has a soul capable of as rich development as a king. He knows that he is a part of the great whole among men, and he strives to lift it higher and higher, and seeks in all directions for food to satisfy and sustain his new-found freedom. He is a free man, and he has the right to have in the public libraries; he may satiate his love of beauty, color, and form in the public galleries of painting and

sculpture; he may pursue scientific study and investigation in public institutions for this purpose or he may revel in the enjoyment of soul-inspiring music, provided he can afford to pay the admission fee. There the public institutions stop. For the one form of art which comes nearest the people's hearts, which may be acquired and practiced by nearly every one, and which could, therefore, enter into the daily life of the people, making it brighter, sweeter, happier, and richer, the State makes little or no provision.

Art is not a luxury for the rich, but a necessity for the poor.

Of all the arts, music is the best language in which to express an ideal.

Music is the natural language in which a people expresses its ideals, its emotions, its character. The

folk-songs of the various races of Europe prove this. This language should be taught to all, in order that all may be able to express their true feelings. Words may lie—music can not.

THE SO-CALLED "POPULAR" SONGS.

The present tendency toward the inane and mawkish in song production is really alarming. The demand for so-called "popular songs" is so pronounced, says *The Music Trade Review*, that publishers of reputation and standing are grinding them out weekly by the thousand, while meritorious ballads that would reflect some credit on our country—that would neutralize the apparently vitiated tastes of the masses—are not even considered on the grounds of "not being marketable."

It is well to ask in view of the general use of the term "popular songs," what is popularity? The stereotyped dictionary answer, "the state of being popular, or in favor with the people," which would cover the premises.

There are, however, qualities or varieties of popularity. "A Hot Time in the Old Town To-Night" is a "popular song;" Faust, the Huguenots, et al. are popular operas. Is the popularity of the one the same kind or quality as the popularity of the other?

Laura Jean Libby has written novels that are popular, so have Hawthorne and Dickens written works that are popular, but are they popular in the same sense? The distinction between the two is that the one is enduring, the other transient. Under the latter heading we would place the plague of trashy songs which now seem to obtain.

The dictionary definition of "being in favor with the people" appear to us to mean nothing more than being in favor with a certain number of people, for it is a well-known fact that the vast majority is utterly indifferent to art of any kind. Dickens and Hawthorne would be caviare to the class of the people who enjoy books of the Libby order, and the same virtually applies in the matter of the more ancient musical works, whether in ballad or operatic form. The only real concessions to the masses are the so-called popular song appeals to a special class of people, therefore the word "popular" as generally used is a misnomer. To estimate the value of this popularity we have only to know the class of people from which it emanates.

If the musical advancement of this country were to be judged by the numberless songs which are usually termed "popular" one would be disposed to become decidedly pessimistic as to the future. The songs which seem to take hold with the masses to-day cannot in any sense be termed "songs of the people," as that term is generally understood in European countries. As Mr. DeKoven, speaking of the output of popular songs in last month's *Comopolitan*, says, "it would be difficult to attribute a very high standard of value to music of this kind, and still harder to find in the entire output even a single modicum which, by any courtesy or stretch of imagination, could be called distinctively or characteristically American."

There are many pretty songs, clean and wholesome and pleasing in melody, that properly and a special place in the affections of the public; but the present craze for the absurd nonsense which is advertised and forced into popularity through music halls and other mediums, shows that the public taste is vitiated and unhealthy. It would be lamentable if this so-called popularity were universal. It is not, and the distinction should be made clear and well defined.

The lack of fertility in the production of high-class songs in this country is unquestionably due to the fact that publishers are pandering on commercial grounds to the "cheap and nasty" in preference to that which is more elevating, more enduring, but unfortunately does not sell as well.

It is no longer thought *desirable* to play scales from end to end of the keyboard continuously, the rate of one thousand per hour, for it has been discovered that this leads to routine or perfunctory practice, to reverberation and general mental demoralization, and leaves undeveloped the will-power of the executant. A psycho-physiological activity is necessary. Hence, we now insist upon *accents* being made. Accent is evidence of the will stimulated into action. There is a determination that one note shall be stronger than its neighbors, and special force must be generated to realize this wish.

It may not be generally known that the largest school of music in the world is quartered in the old Gaiety, in London. It has one hundred and forty professors, and nearly four thousand pupils; and yet there are more applicants for admission than can be accommodated, and the corporation is about to enlarge its premises at a cost of more than twenty thousand pounds. A more commodious concert room and theater will also be built. There will then be space for at least five thousand students. The vast majority of these pupils are amateurs, studying music entirely for home use.

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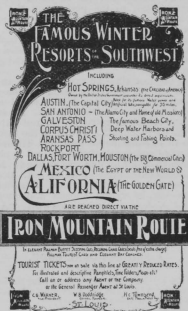
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